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THE GOLDEN HOUR
By George T. Winterburn



FULL LEAFAGE
By George T. Winterburn

The Spirit of the West in Art

By EVELYN MARIE STUART

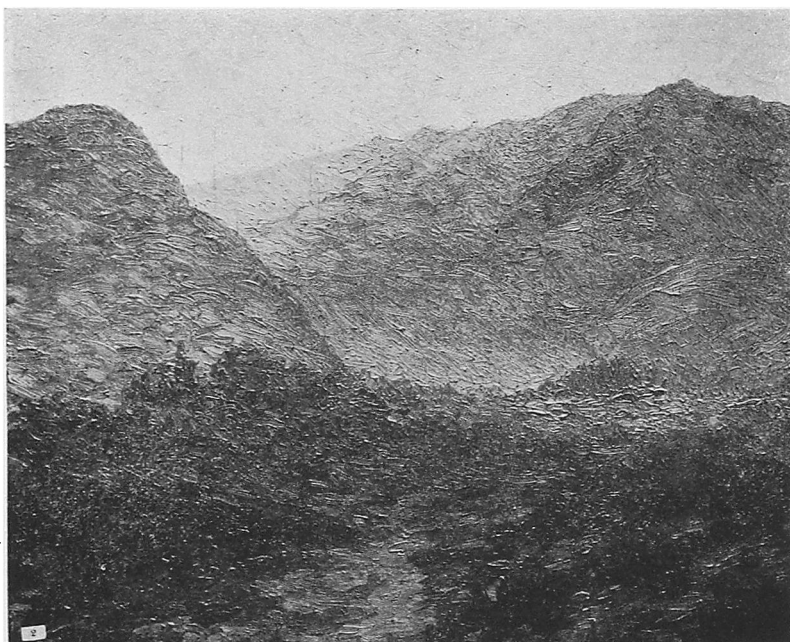
WESTERN art, which is at last experiencing a well-deserved popularity, might be divided into two classes, that of men who live in the West, and that of men who merely paint there. The two classes overlap naturally enough, for many who go to paint remain to stay under the thrall of the varied beauty, rugged or mild, presented by mountain and valley, wave and shore.

Of eastern men who have gone west to paint and subsequently to live for at least a part of the year, the general public is, as a rule, better informed than of those native sons who paint this marvelous scenery with an affection and the love of home.

Such a man is George T. Winterburn of Los Angeles, thirty of whose canvases are now on exhibition at the Moulton & Ricketts galleries. He has not before exhibited in an eastern city an extensive collection of his works, though examples of his art have been seen in other exhibitions.

It is well worth while to study this present assemblage of paintings carefully, therefore, for they offer something new and of fresh interest. Mr. Winterburn's art is serenely beautiful and his manner of statement sincere. He has painted we know out of a very great love of nature and of beauty unsullied by any desire to do the sensational. The great charm of his work lies in the tender vibrating color quality and soft, agreeable tones. Except for this latter appreciation of tone he is much of the modern school, though among those of its number who appreciate a quality that marked the work of the masters.

His color is indeed a delight, bright but soft and refined, with a true appreciation of the colorfulness of mountain mists and valley shadows. Faithful to nature, yet equally the true expressions of a reflective poet's vision, they charm with a beauty and a restfulness that renders them ideal companions for the home.

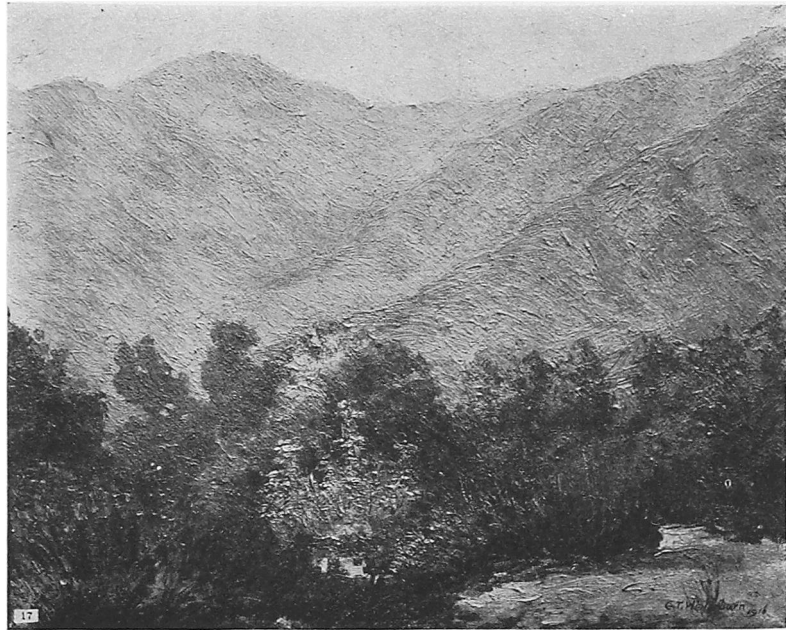


SERENITY
By George T. Winterburn



NOVEMBER GLORY
By George T. Winterburn

SUNSET RADIANCE
By George T. Winterburn



In his home city, Mr. Winterburn, unlike most prophets, whether of spiritual or actual truth and beauty, is not without honor. He has endeared himself in a manner to be recommended to artists generally, by making himself a part of the life of the people, using his genius to lend grace and elegance to the ordinary events of their lives. He loves to plan costumes, scenery and lighting effects for public exhibitions and home-talent performances and in this line he has sometimes amazed his public. The gigantic March of Empire pageant which he put on last year in Los Angeles with the aid of six thousand five hundred school children drew glowing tributes from metropolitan papers for its beauty, balance and the magnitude of such an undertaking. It is said to have presented a professional finish and completeness that the greatest theaters of the land could not have surpassed. Knowing the fertility of an artist's mind and realizing, as we look over his exhibition, that Mr. Winterburn is a true artist, one can well believe all that the coast papers had to say of the great pageant.

The illustrations herewith are the artist's own favorites among his works. It would not necessarily follow that they were his best pic-

tures, for artists and authors alike do not always favor most those children of their fancy which really do them greatest credit. These six canvases are, however, fairly representative of the exhibition, and any choice from such a collection is largely a matter of taste.

Among these, a favorite of the critics is "Full Leafage." To the artist's mind its chief interest is the deep-rooted sycamores which, having drawn up the moisture from the well-soaked ground, are in full green leaf. However, the eye of the connoisseur finds peculiar interest in the foreground of light rocks strewn about in confusion, bespeaking the aftermath of rushing mountain torrents which have now dwindled to a mere trickle amid the stones.

"Sunset Radiance" is a most pleasing study of a sunset effect often seen in early summer, the sun disappearing behind a nearer mountain and lighting up the opposite range until, at times, the solid mountains seem to fairly glow with iridescence. Purple shadows and a distant strip of valley, green beneath the sun's last ray, afford that contrast which makes the glory of the sunset.

The live oaks of California are the theme



TRANQUILLITY
By George T. Winterburn

of "The Golden Hour," with its fascinating sturdy green trees and tree shadows. A touch of romance is added to this picture by the fact that it was painted on the "Lucky" Baldwin ranch near Monrovia, and the artist further explains, "Many of our California level, or slightly sloping, lands at the feet of the mountains are veritable parks of live oaks. These stand in tall weeds and late afternoon throws a glamour of gold over tree and dry weeds accentuated by the long shadow lines of almost pure blue." It is, however, in the soft golden light over all the objects in the landscape that we find the quality which makes the picture.

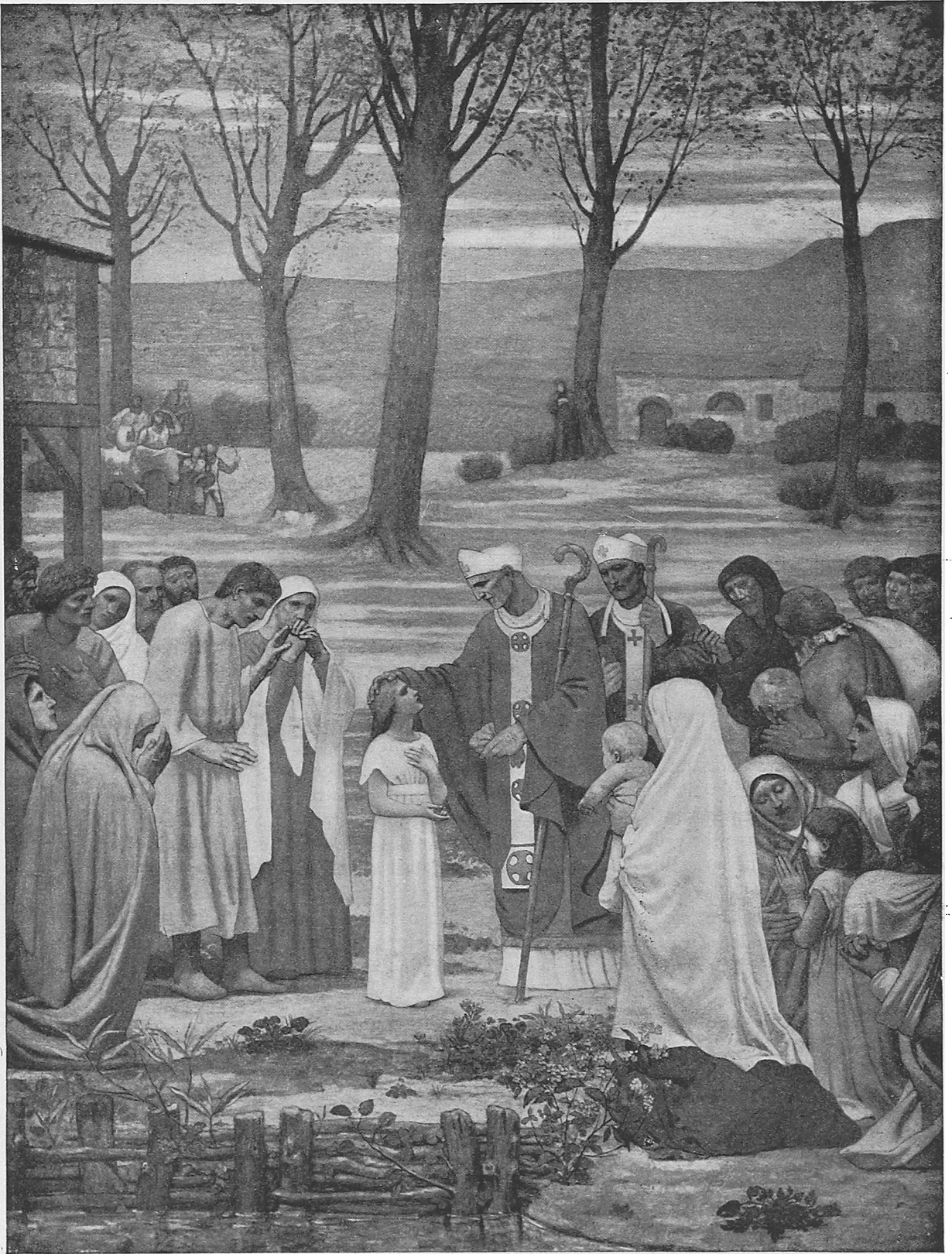
How changeable are the mountains under nature's varying moods may be appreciated by comparing a picture like "Full Leafage," with its sappy greens, and "November Glory," painted within sixty days after. This

is a picture of November which, in this locality, is a period of wonderfully subtle coloring. The sycamore trees have turned to yellow and copper, herbage to umber and gold. There has been the first slight rain, just enough to start the vivid green along the low water course which has received its first trickle of water, its counterpart of "snow in the mountains" has placed the first cap of white on "Baldy," the dominating peak. A western sun shines over the scene, gilding it with glory, the natural autumn colors being accentuated by the quality of the light.

A favorite with the winter is "Serenity," beautiful in rich and varied color and interesting for the grace and charm of well-defined form. It is a view taken from the bed of a dried-up water course looking fully into the mountains, which are beginning to lose their modeling of canyons and boulders. Late afternoon sun lights up the one side, while the other is bathed in the light-filled delicate shadow of early evening. Tawny weeds are lit up with lights of gold and ochre in the foreground, which becomes a riot of color and contrast of yellow greens and cool shadows, while the outline of nearer mountain ridges catch the depending light. Interest, however, returns again and again to the bushy foreground with its touches of red and its streaks of sandy soil, yellow in the sun.

Most atmospheric of all these paintings which gain so much of their beauty from light and air is "Tranquillity," one of two panels treated in a simple decorative way, "which," the artist says, "are typical of eucalyptus trees standing out on the shoulders of the foothills surrounding our valleys." This is a truly poetic thing which seems to go into the higher reaches, its tree forms, graceful and decorative, aspire heavenward and its entire menage is uplifting. Mist-draped and lonely, it thrills and haunts us with its elusive charm of mystery.

One leaves these canvases, vibrating always in a soft and gentle key, with a feeling of calm satisfaction with nature and her works and a sincere appreciation of the standing of California in art.



SAINTE GENEVIEVE MARKED WITH THE DIVINE SEAL
By Chavannes

(See page 549)